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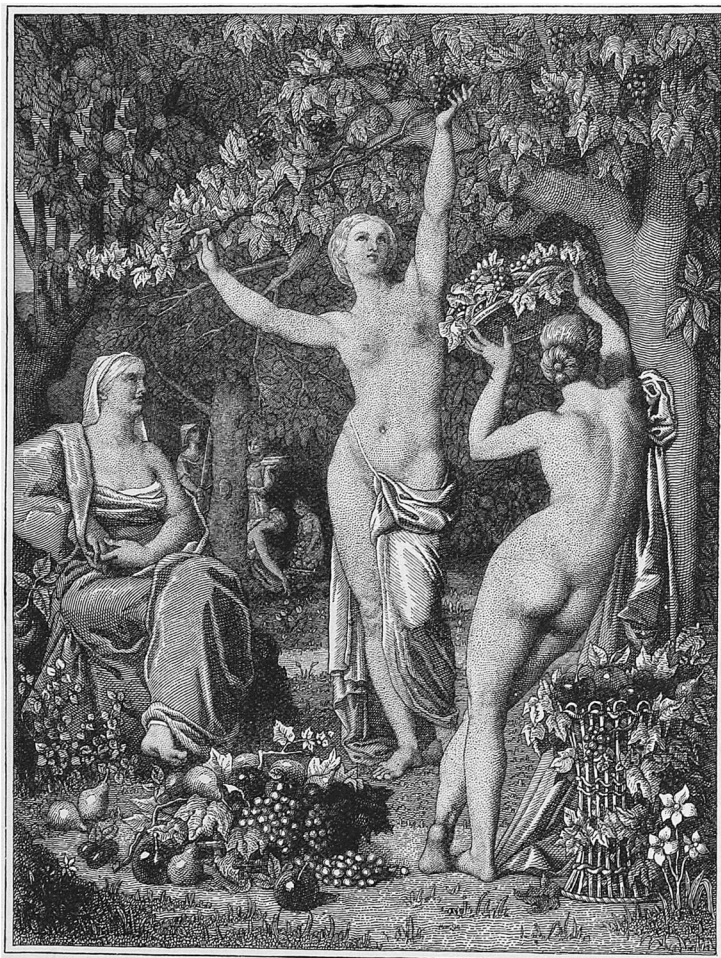
MR. C. S. REINHART'S ILLUSTRATIVE WORK.

THE original black and white drawings of Charles S. Reinhart shown at Reichard's gallery, were extremely interesting for several reasons. It was, in the first place, a pleasure to recognize familiar illustrations from "Harper's" and other periodicals, especially to see them in their full size with the autograph touch of the artist; while, as examples of the possibilities and rightful limitations of the art, the collection enforced a lesson of great value. For Mr. Reinhart is an illustrator first and pen draughtsman after; in other words, he is more concerned with character than technique, and looks for expression and individuality in his figures rather than color or atmospheric effects. Not that in either of these respects he falls short; but he has deliberately set himself to the literary side of his art rather than the decorative. The tendency of some of the best younger men to-day is in the other direction; therefore these carefully elaborated studies have a value even beyond their great artistic merits, and preach a silent but eloquent homily on the importance of the "subject." This, despite its abuse by incapable artists, must always be of supreme importance in historical and genre pictures, to which classes, as a rule, book illustrations belong. Mr. Reinhart is himself always no mere understudy of a great artist, but a genuine creator, who develops his ideas in a personal way, and has a style distinctly his own.

A PORTRAIT OF BISMARCK by Professor v. Lenbach, of Berlin, has been placed on exhibition at the new International galleries on Fifth Avenue, opposite the Windsor Hotel. It is a three-quarters length, life-size painting, rendered very effective by the white and yellow uniform of the Magdeburg Cuirassier regiment which the prince wears. The face is, of course, the most interesting part of the picture. It is that of a man who has done his life's work and has strained his powers to the utmost in doing it. It is a fine study of expression, though technically not up to the highest standard. Other remarkable paintings in this attractive new gallery are Benjamin Constant's "Othello Recounting his Adventures to Desdemona;" Jacques's "Joan of Arc" kneeling in full armor; Franz von Uhde's two little peasant girls "Returning Home" through a flat, misty landscape; Aimé Morot's "The Picador in Danger," an exciting incident in a Spanish bull-fight; Vollon's "Pumpkin," which would take a prize at any agricultural show; a breezy marine by Daubigny, and an Andreas Achenbach of the best period, a lake scene full of life and motion. All, pictures of distinction.

AT AVERY'S GALLERY is to be seen and admired one of Cazin's poetic figure pieces, the first, it is said, to be brought to this country. Cazin delights in painting that strip of no-man's-land, all weeds and sandhills, that borders a great part of the shore of Normandy. In the midst of this waste he has boldly put the scene of the "Expulsion from Paradise." The paradise is indicated by a low hedge behind which is probably a garden reclaimed from the wilderness. Adam and Eve have been

driven out and are wearily making their way through the desert. An angel in a scarlet robe leans over the hedge and seems to be pronouncing a malediction upon them. We see Cazin's genius here in quite a new light.



"AUTUMN." BY PUVION DE CHAVANNES.

CONSTABLE used to say, "There is nothing beautiful, but light and shade make it so; with these subtly rendered, even an old crushed hat becomes worthy of art."

COROT used to say to his pupil François: "Above

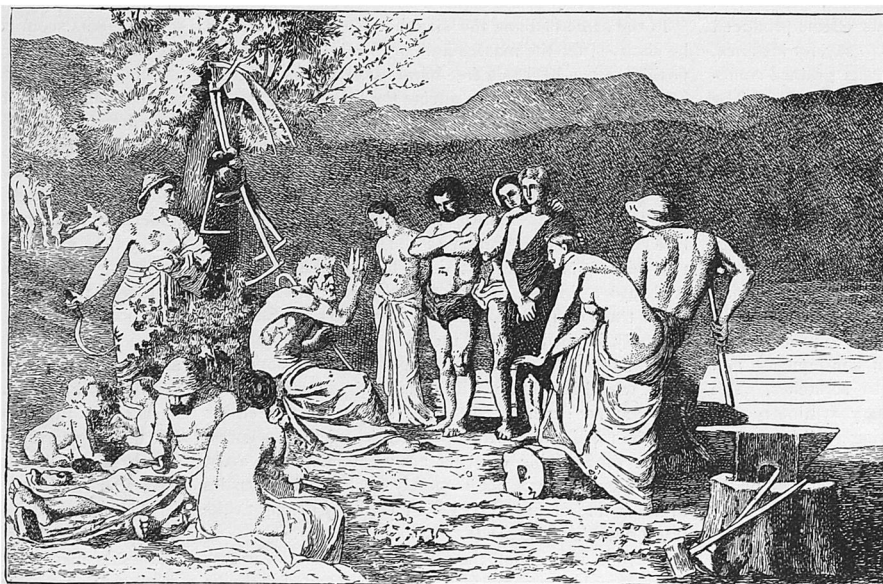
A SHOW OF ARTISTS' SCRAPS AND SKETCHES.

AT the Fellowcraft Club, at 12 East Twenty-ninth Street, New York, a capital exhibition has been on view, for those so fortunate as to receive invitations to it. The title, "artists' scrap and portfolio exhibition," well explains the scope of the collection. Not merely finished studies for large works were admissible, but note-books, jottings in pencil or color, and rough impressions in charcoal and water-color or oils, whether from nature or ideal compositions. The arrangement of the drawings in the club house, which has no special rooms built for the purpose, was extremely good; and the large number of works that by clever management and economy of wall surface they were enabled to hang was in itself a matter for congratulation. Most of the exhibits were entirely unframed, and the informal character given to the show by the simplicity of its arrangement added a charm of its own to the works hung. For each number appeared to be what it was, not like a rough pencil sketch said to be by Jean François Millet that was lately offered for sale here, mounted in a very heavy rich gold frame, signed in full and made to pose as a finished masterpiece. With so much interesting work both in itself and in that suggestiveness which is so fascinating a quality in first ideas for pictures, it is hard to choose from among those that deserve appreciative comment. Mr. J. Carroll Beckwith's studies in charcoal were certainly among the best things in the exhibition; free and broad in handling the masses, yet each touch so right that the most elaborate finish would fail to give more delicacy. The study from the nude in crayon and another of the same subject, draped, in water-color, for "Love at the Prow," by Will H. Low, were beautiful in themselves and most interesting to students in showing successive stages of a work from its

inception. A portrait study three-quarter length, by J. W. Alexander, displayed well this clever painter's large manner. Quite apart from the size of the canvas, this interesting exhibit would have attracted attention at any display of the kind to which it might have been sent. A carefully observed study of trees on a hillside indicated that if he cared to do so, Mr. Alexander might make a name as a landscape painter.

The note-book sketches and more elaborate first studies of such artists as E. A. Abbey, Thure De Thulstrup and C. S. Reinhart were, of course, full of interest. Mr. Gibron's pen studies of ladies, young, old and middle-aged, were quite as good in their way as the average "Du Maurier." In color, the contributions of Walter Shirlaw, Kenyon Cox, Frank and Bolton Jones, Childe Hassam, Henry Mosler and many others made this department strong and masterly. The clay and plaster sketches of Bauer, Hartwell and Elwell were a great acquisition to the exhibition, particularly those of the first-named artist, whose work unfortunately is seldom seen beyond this first stage, a fact greatly to be regretted.

Mr. W. Lewis Fraser, of the Art Department of The Century Magazine, originated the idea of this very interesting exhibition, and we understand that it was largely through his efforts that it proved so successful.



"REST." BY PUVION DE CHAVANNES.

all, be true to your instincts, to your own method of seeing." And, again, "Place yourself face to face with nature and seek to render it with precision; paint what you see, and interpret the impression received."